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Art Needlework.

EMBROIDERY NOVELTIES.

A VERY dainty hanging pincushion is cylindrical, about two and one half inches in diameter and eight inches long. It is covered with a pale, artistic shade of rich satin, with a simple floral design carried out in ribbon embroidery worked on it. The ends are trimmed with a full frill of satin covered with a still fuller frill of lace finished off with bows of ribbon; two long ends tied together make a loop to hang the cushion up by. A little sachet powder of some delicate perfume is put into the stuffing.

A case for opera-glasses is in the form of a bag made of good silk velvet of a rich, dark color and lined with pale silk or satin in a contrasting shade. The neck of the bag is drawn up with cord finished off with small tassels. The drawing for the cord is about two inches from the top. The only ornamentation is the monogram of the owner in solid raised gold embroidery.

Some very charming chair-back covers are made in the form of two thin cushions caught together at the top with bows of ribbon, so that one part hangs in front, the other at the back of the chair. These cushions are mostly made of figured soft silk and finished off with fancy fringe, cord or lace.

Easel-scarfs are made of fine China silk, white, cream color, or some very pale shade. The ends are embroidered in two or three shades of very fine silk. The pattern employed is generally conventional or semi-conventional; the ends are decorated with small silk tassels to match the embroidery silks used. Hand-bags such as were carried by our grandmothers are made of corded silk enriched with ribbon embroidery drawn up so as to leave a frill at the top of the bag and ornamented with loops and bows of ribbon. Larger bags of a similar shape, in gayer colors, and trimmed with lace, are used for work-bags; they should be lined with a contrasting color. It is not necessary to embroider these. Bolting cloth is still much employed both for embroidery and tinting, outlined with very fine gold cord.

Bolton sheeting continues in favor as a foundation for all kinds of embroidery, especially in cream color. It is really astonishing to note the rich effects produced on this homely material in combination with heavy embroidery, gold cord and handsome settings of plush, velvet or brocade. Bolting sheeting is used for the centres of sofa-cushions, table-cloths, chair-seats and footstools, also for curtain-borders, lambrequins and portières. A good effect is gained at small cost by laying on a foundation of colored flax velours a frieze and dado of cream-colored Bolton sheeting handsomely embroidered as already suggested. There is a great difference in the qualities of Bolton sheeting. Only the superior kind should be used. It is about sixty inches wide; the cream color costs about one dollar the yard. The colored goods are more expensive on account of the difficulty in dyeing them. The shades obtainable are very artistic.

Beautiful drawn-work for table use was seen lately at the Woman's Exchange; some of it was so fine as almost to resemble a spider's web. This style of work can never become common; it is always more or less in favor for doilies, lunch-cloths, tea-cloths and table-scarfs. Perhaps the fashion of the moment leans more toward solid white embroidery on fine linen for the table than anything else. Sometimes an outline in color is added, more especially gold color, to accentuate the pattern, but the most elegant are entirely pure white. The embroidery silk most suitable is either filo or twisted silk. The best quality only should be used.

Charming specimens of modern point lace seen at the same place formed a trimming for table centres either of fine linen or China silk; the effect on the silk is very chaste. This lace is worked in buttonhole stitch formed into a great variety of patterns and filling in a design described with fine soft linen braid; the design is held together with solid bars of buttonhole stitch.

THE Society of Decorative Art had a very successful two days' exhibition and sale at Lenox in September, under the direction of Mrs. Francis C. Barlow and Mrs. Kinnicutt. Many of the objects of needlework showed originality and delicate fancy. Having recently seen the exhibition of the Royal School of Art Needlework, at South Kensington, the writer could not but compare it with that of its

American rival, and quite to the advantage of the latter, which was found full of new ideas, often most artistically expressed, while the old society at South Kensington, upon whose methods the American society was originally formed, continues in the same old ruts of ten years ago.

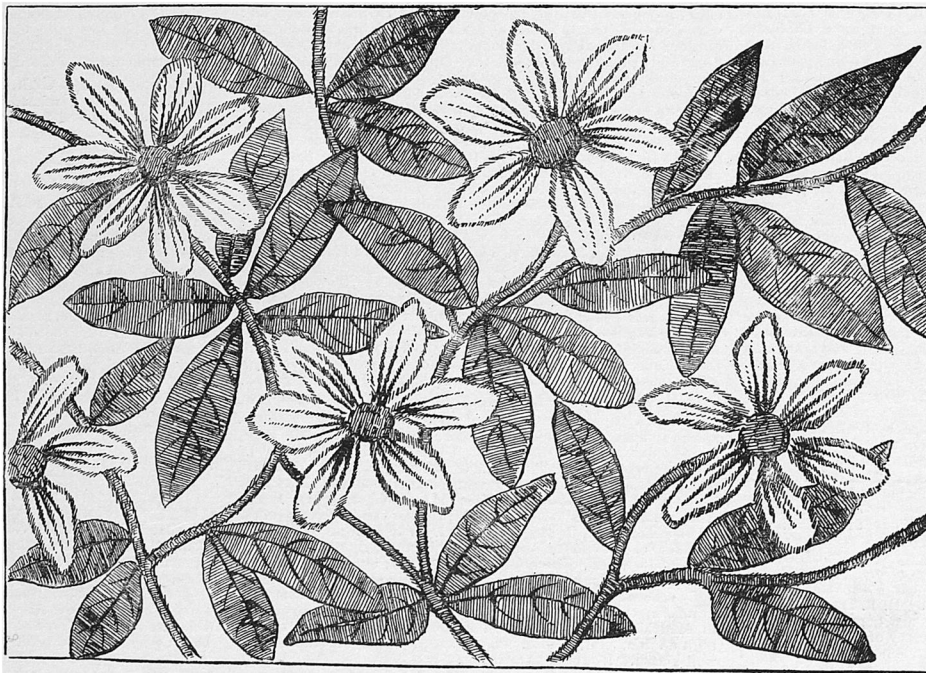
GOBELIN EMBROIDERY is merely raised satin stitch worked directly upon the pattern, without any foundation or padding. It can be worked on the article itself, or on stripes laid on afterward, with a hem-stitch bordering.



"DIANA." DESIGN FOR CHINA OR GLASS PAINTING.

(FOR DIRECTIONS FOR TREATMENT, SEE PAGE 71, SEPTEMBER NUMBER.)

GOLD EMBROIDERY, dating from the end of the eighteenth century, has been almost exclusively confined to those who made it a profession; amateurs have seldom attempted what, it was commonly supposed, required an apprenticeship of nine years to attain any proficiency in. But now, when it is the fashion to



ENDS FOR AN EASEL SCARF.

(FOR TREATMENT, SEE PAGE 84, SEPTEMBER NUMBER.)

decorate every kind of fancy article, whether of leather, plush, or velvet, with monograms and ingenious devices of all descriptions, the art of gold embroidery has revived and is being taken up and practised with success, even by those to whom needlework is nothing more than an agreeable recreation.

Treatment of Designs.

NASTURTIUMS (COL'D SUPPLEMENT NO. 1).

HERE we have these popular flowers in their familiar out-door atmosphere. Their colors range from the deepest warm brown, through red and orange, to the lightest yellow. To paint them in oils, the palette wants Vandyck brown, burnt and raw Sienna, brown and rose madder, Chinese and scarlet vermilion, the cadmiums, Naples yellow and lemon yellow. For the leaves, the zinober greens and terre verte; the flower colors will furnish the lights and neutral tints, the latter being made by mixing complementary reds with the greens. Cobalt, ivory black, light red, yellow ochre, Indian yellow and white may be combined and varied to correspond with the background tints. If the student is able to secure form very readily with the brush while laying in the color, only general outlines are necessary; but if not, every petal and leaf must be defined before the palette is set.

Begin with the background at the top, bringing it around the leaves and flowers; and then lay in as many of them as possible at the same painting. As the closely grouped flowers are approached, there are so many slow-drying reds used, that one will not have to be very expeditious to get everything in before any outlines harden. Notice that the principal contrasting masses of light and shade are on the right; it is important to preserve the warmth and depth of the latter and the brightness of the former—a little neutral tint is introduced in bringing them together that there may be no abrupt transition. A little to the left, and considerably below the centre of the study, is where the strongest color effects are concentrated upon the flowers; these must have full justice, and all else must be kept subordinate.

HORSE (COLORED SUPPLEMENT NO. 2).

THIS is a fac-simile of a study from life by the famous painter, Jan von Chelmski. In reproducing the general outlines, it will be well to use at least three construction lines. Even if they are not needed as a guide at first, they will serve to test the accuracy of the drawing. Notice that the centre of the picture is at the depression under the body, just back of the girth; through this draw a line horizontally across the canvas, keeping the centre marked by a dot. Now draw two vertical lines across the canvas, four inches on each side of this dot. If any more lines are needed, let them be two horizontal ones drawn four inches above and below the first. That running across the ground may prove important when placing the feet. The other horizontal lines will test the curves of the body and neck, and the vertical ones the positions of the legs and head. Presuming that the general outlines and the features of the face are obtained with accuracy, there is the nicer matter of showing the development of the muscles. This will depend more upon light and shade.

A safe way of proceeding now is to take a little Vandyck brown, and, thinning it with turpentine, apply it in about three degrees of strength, according as shade and darker local color may call for it. In this way, one may get a fine shaded drawing of the horse, and be sure that it is correct before venturing any heavy color. When ready to set the palette, take white, cobalt, light red, Naples yellow, yellow ochre, raw and burnt Sienna, terre verte, Vandyck brown and bone brown. The first four are wanted for the upper part of the background, the red being employed to a very slight extent near the upper and left side of the canvas. The other colors named all enter, to some extent, in the lower part of the background, and are carried well up on the first tints. The general light-brownish cream-color of the horse may be produced with Naples yellow, raw Sienna and a little burnt Sienna. The same with Vandyck brown and less Naples yellow will give the next darker tint, which is carried well on the first named. Vandyck brown, strengthened here and there with bone brown, will give the darkest tint. Terre verte will combine with either tint to give the greenish-gray apparent. On the legs and forehoofs, a little of the upper background tint may be used to give a more bluish gray. For instructions as to general technique, see "The Horse as a Model."

OWING to the unusual pressure on our columns, we must defer, until next month, giving directions for treatment of